

AND ON THE REDDEST OF THE AGES ARE WRITTEN THE EXPLOITS OF A
HANDFUL OF MEN, ORGANIZED TO BEAT BACK ENCROUCHING LAWLESSNESS.

3. FADE IN C U RANGER'S STAR AGAINST ANY DARK CLOTH - full screen
of star - lap dissolve to
4. EXT. RANGER STATION - full scene - lap dissolve from previous
ordinary ranger station atmosphere - three or four men grouped
on porch in front of station swapping yards - a couple of saddle
horses are tied near tree a few paces distant -
5. MEDIUM CLOSE OF GROUP
two of the men sitting with legs hanging over the edge of porch
are having a little argument over some unimportant incident one
of them is whittling - as he listens to the other speak - when
he has heard, he shakes his head no and with his knife starts
scratching a sort of map on boards of the porch between himself
and his friend to show what he means - the other watches a moment -
then he interrupts and pointing to some spot on the map starts to
argue that that is not right - as he does so he hears something
behind him out of scene and stops talking to look over his
shoulder and see who it is - the others also look up - then they
wave out to new arrival -
6. FULL SCENE OF YARD
rangers watching as man rides into scene - he returns their wave
and pulling up at tree where horses are tied, dismounts and
starts to tie up - men on porch glance at each other -

TITLE NORTH AND EAST OF THE RIO GRANDE LIES A COUNTRY WHOSE HISTORY READS LIKE THE WILDEST OF ROMANTIC FICTION.

1. EXT. CANYON IN HILLS SHOWING UNSETTLED VALLEY BELOW -
Full scene - fade in -
three or four silent horsemen ride in from camera at an easy gait - they ride quartering down into bottom of ravine and disappear in brush - fade out

TITLE FEW ARE THE PAGES OF THAT HISTORY, UNSTAINED BY BLOOD SPILLED IN WRESTLING AN EMPIRE FROM WHAT WAS ONCE A VAST WILDERNESS.

2. EXT. ROLLING HILL COUNTRY - unsettled - fade in and out -
no action -

10. MEDIUM CLOSE OF GROUP
Barney rolling smoke and making a bluff at appearing untroubled - a couple of the men shift their eyes towards each other - then one of them indicates inside the station and says the captain is waiting to see him -

11. C U BARNEY
he is rolling smoke - looks rather surprised to hear captain wants him - glances out towards station - then back at speaker as if wondering what the trouble is - says Thanks - sticks smoke in his lips and reaches for a match -

12. MEDIUM SHOT OF GROUP
Barney lights smoke and starts on his way to enter station with an effort to appear nonchalant - others watch him -

13. INT. STATION OFFICE - full scene from angle of door
captain disc. pacing back and forth across room back of desk - he is worried - is scowling at the floor as he walks - he stops beside desk and stands staring at floor for a second - glances at a note he holds in his hand - hears Barney coming and looks up and out of scene at him - watches as he enters from camera and walks up stage to desk - captain watches but says nothing - Barney gives him a careless fillip of the hand by way of salutation - captain acknowledges it with a little nod but says nothing -

14. MEDIUM CLOSE

7. MEDIUM SHOT AT MEN ON PORCH
they turn from man at tree and exchange glances that indicate something is in the wind but say nothing -

TITLE TO EVERY MAN IN THE SERVICE, HIS RECORD IS A MATTER OF KEEN PRIDE--
TO BARNEY MORRIS IT WAS ALMOST A RELIGION.
BARNEY MORRIS.....(?)

8. C U BARNEY
he stands at his horse's head tying up - he appears worried - glances out towards the others - the truth is that he has fallen down on a job and he knows his friends know it and he hates to face them - finishes tying horse - decides he has to face the men so he might as well try to braven it out - he takes a tobacco sack and paper from his pocket and assuming an air of being at ease exits in direction of the others.

9. MEDIUM FULL
Barney crosses to group dumping tobacco into paper as he walks - stops at group and passes a friendly remark to them -

~~DO YOU WANT ANOTHER SHOT AT IT, OR SHALL I STOP HERE~~
glancing down at the note he looks back up and indicating the
EX paper says:

TITLE "HERE'S A NOTE THAT WAS PICKED UP IN A RAID BELOW THE BORDER."

17. C U BOTH
Barney staring blankly as captain finishes - cap waits an instant - glances at note and looking up says:

TITLE "IT'S A CODE MESSAGE FOR SOMEONE ON THIS SIDE -- I RECKON YOU CAN READ IT."

as he finishes speaking, he passes the note across to Barney who takes it curiously and starts to run his eyes over it -

18. C U BARNEY
he is looking at note - shows no interest for a moment as he puzzles over code - then he starts with a show of excitement and regards it more closely -

INSERT HANDWRITTEN NOTE:

If your watch will not net more money on loan, my mission and the Creek Kid's, too, for that matter, can not succeed. Of course my dope might change Tuesday.

Number Three.

14.

MEDIUM CLOSE

Captain watching Barney - says nothing - Barney uneasy - to keep from meeting the captain's gaze, he takes cigarette from him lips - looks at it and re-lights it - captain says: Did you have any luck?" - Barney looks up at him from the cigarette and shakes his head no - makes a little gesture with his hand as if to say "There ain't a chance" - then he flops down in a chair beside the desk still keeping his eyes away from the captain - the captain eyes him silently for a moment - then with his eyes still fixed on him he eases down into his chair facing him -

15.

C. U. BOTH

captain eyeing Barney who keeps his eyes turned away from the other - after a moment the captain says: "So you haven't found anything." - Barney whirls at this and leaning towards the captain replies angrily:

TITLE

"I DON'T BELIEVE THERE IS ANY DOPE TRAFFIC GOIN' ON IN THIS DISTRICT!"

16.

C U CAPTAIN

TITLE

"DO YOU WANT ANOTHER SHOT AT IT --- OR SHALL I SEND SOMEONE THAT'LL COME BACK WITH THE BACON?"

22.

C U BOTH

Barney jerks his head around and looks at Cap as latter finishes then he jumps to his feet and leaning his hands on the table stares into captain's eyes a mixture of anger and determination - captain returns the look coolly - Barney says heatedly:

TITLE

"I'LL COME BACK WITH THE BACON --- OR MY RESIGNATION!"

as he finishes line, he straightens and turns to go O captain raises his hand and stops him - Barney looks back at captain who says significantly:

TITLE

"IF YOU DON'T COME BACK WITH THE BACON, YOU NEEDN'T BOTHER ABOUT COMIN' BACK!"

Barney stares speechless - then squaring his shoulders without a word he marches out past camera - the captain watches him go - then his face relaxes into a little grin as if he knows that Barney is doing all he can do and will continue to do so - his attitude of sternness has been adopted because he knows Barney well enough to know how to get the most out of him -

19. C U BOTH
Barney looks up wide-eyed from letter - looks at cap - then he says with surprise:

TITLE "LOOKS LIKE SOMEONE ON THE MISSION RANCH MIGHT BE MIXED UP IN IT!"
captain nods slowly and replies significantly:

TITLE "YES ----- AND TODAY'S TUESDAY!"

20. C U BARNEY
he looks quickly at note - then lifts his eyes as he turns this over in his mind - speed is necessary -

21. C U CAPTAIN
he is looking out at Barney - after a moment he says:

26. EXT. RANCH YARD - full scene - lap dissolve from previous nothing special in way of action - iris out (If using direct current, lap dissolve)

27. INT. RANCH HOUSE DINING ROOM - full scene - iris in or lap dis.
it is a fairly well-to-do ranch interior - the owner sits at the table, a square-looking sett - he is looking through the stubs of a check book on the table before him - table set for meal but meal not yet in progress - a plate is set across table from owner - turned over as his own is -

TITLE JOHN KINCAID, THE OWNER - RESPECTED ALIKE BY LAWLESS AND LAW-ABIDING.....

28. C U KINCAID
same business as before -

29. FULL SCENE
door upstage opens and Jo enters - she stops at sight of her father and stands regarding him with a smile - he lifts his head slightly as if he may have heard the door open but doesn't turn to see - goes on with his work -

TITLE LOIS KINCAID, WHO DISPROVED THE THEORY THAT AN ONLY DAUGHTER IS BOUND TO BE SPOILED

.....JOSEPHINE HILL.

23. EXT. STATION - medium shot at porch
men sitting around as before - they look up as door opens and Barney stalks into scene - they start to grin, knowing he has been dragged over the coals inside - Barney notes the grins and being in no mood to be kidded, stops short staring down at them - the men realize his mood is not a safe one to tamper with and their grins fade as they try to appear unconcerned - he notes the change - then moves on past the camera and out towards his horse - the men look after him and then exchange looks that as much as to say, "The old boy seems to be out for blood." -

24. FULL SCENE
men on porch watch as Barney mounts and rides away - FADE OUT

TITLE FROM THE STREAM THAT IDLED THROUGH ITS GRAZING LANDS, THE MISSION RANCH HAD TAKEN ITS NAME.

25. EXT. CREEK - fairly long, pretty shot of creek shooting up stream-lap dissolve to

TITLE "TUESDAY, AIN'T IT?"

Jo's smile fades - she sighs disappointedly - then nods her head yes and turns to go round the table to her place - father watches after her with a show of keen interest - then he ducks his eyes to the book again quickly as if he doesn't want to be caught in the act -

33. MEDIUM SHOT OF TABLE
Jo pulls back her chair and sits down rather dejectedly - chink
cook enters with plate of food - sets it down and exits - Jo takes up her plate to turn it over - she stops short with the plate in her hand and stares down at the table -

34. C U JO
she stares down at slip of paper on table before her - then she stares at it -

35. C U FATHER
he is scowling down at stubs - looks up covertly and across to Jo - at sight of Jo staring at check - then he quickly ducks his head like a school boy caught making eyes and scowling fiercely goes back to his check stubs -

36. C U JO
she is staring down at check - she looks up and out at father - then back down at check -

30. C U JO AT DOOR
she stands smiling out at father - then closes door and exits
towards him -

31. MEDIUM FULL
Jo crosses from door and stands beside father with an arm around
his shoulders -

32. MEDIUM CLOSE
X Jo puts arm around father's shoulders - he glances up from his
book says good morning in a rather disinterested way and drops
his eyes again to his check stubs - Jo's smile fades and she
regards him with a show of disappointment - then she brightens up
again and putting her free hand under his chin she turns his face
up to her own again and says cooingly:

TITLE "DON'T YOU KNOW WHAT DAY THIS IS?"

father turns his eyes away from hers and appears to be puzzling
over the question - then looking back up at her he says:

corner of table - bunks in double tiers - Leo disc. beside his
bunk with Bullet - he is putting dog thru a trick or two
evidently training him - in lower bunk opposite a man is lying on
one elbow watching - in upper bunk another sits with legs hanging
over the edge of the bunk also watching -

39. MEDIUM SHOT LEO'S CORNER OF BUNK HOUSE
business same - Leo training dog - the two punchers watching -

TITLE SEVERAL WEEKS BEFORE, A FRIENDLESS STRANGER HAD WANDERED ONTO THE
RANCH.
BULLET.....HIMSELF.

40. C U BULLET
he is sitting up and looking up out of scene to Leo -

TITLE AND LIKE FRIENDLESS FOLK THE WORLD OVER, HE HAD CHOSEN AS FRIEND
A MAN WHO HAD BEEN ON "THE LOSER'S END" OF LIFE FROM THE BEGINNING.
BRUCE MASON.....LEO MALONEY.

41. C U LEO
he is squatting in front of dog (out of scene) - he has a sack of
candy in one hand and with the other is holding a piece of it up
as he tries to get the dog to stand up on his hind legs -

INSERT

CHECK MADE OUT TO LOIS KINCAID FOR ONE HUNDRED DOLLARS - ~~stoss~~
close iris to lower left corner of check on which is written:
Account Birthday.

37.

MEDIUM CLOSE

Jo finishes reading check - looks up at father - then bounces up with delight and rushes around to him, the check in one hand the plate in the other - she throws an arm around his neck to hug him - it is the one which holds the plate and the latter comes smack against his cheek - he ducks - reaches up deliberately and takes the plate out of her hand and lays it on the table with mock concern - she catches her breath at idea that she may have hurt him in her carelessness - he breaks from his attitude of sternness and drawing her closer to him holds her tight - both happy and apparently good friends as well as relatives -
IRIS OUT

TITLE

WHEN WORK IS SLACK AROUND A RANCH, THE BUNK-HOUSE BECOMES A SORT OF CLUB-ROOM FOR THE PUNCHERS.

38.

INT. BUNK HOUSE - full scene - iris in

44.

C U SIM

he is sprawled in lower bunk also watching Leo (out of scene) but he shows less disgust at what he is doing - after a moment he hears Harnish speaking down to him and comes to attention quickly - looks up to see what is wanted -

45.

MEDIUM SHOT

Sim looking up from lower bunk to Harnish above - Harnish asks for tobacco - Sim is quick to get out a sack and pass it up - Harnish takes a paper and starts to pour tobacco into it -

46.

MEDIUM CLOSE HARNISH

he finishes pouring tobacco - sticks tobacco and book of papers into his pocket and starts to ease down out of bunk -

47.

MEDIUM CLOSE

Harnish eases down to floor and stands rolling cigarette as Leo tosses up a piece of candy - Bullet catches it - Leo gets another piece and makes a move as if to toss it -

48.

C U HARNISH

he finishes rolling smoke and sticks it in his lips - speaks down out of scene to Leo and says:

TITLE

"YOU'RE WASTIN' A LOT O TIME TRYIN' TO MAKE A CANDY-HOUND OUT O' THAT MUTT."

42.

MEDIUM CLOSE

Leo with candy trying to get Bullet up on his hind legs - the dog eventually gets up and Leo rises with him and walks him around before giving him the candy and making a fuss over him for doing the trick - he then squats and starts to put him thru another -

TITLE

THE SELF-ELECTED AUTOCRAT OF THE BUNKHOUSE WAS A PUNCHER KNOWN AS "LUCK" HARNISH.

.....

43.

C U HARNISH IN UPPER BUNK

he sits with legs dangling over the edge watching Leo below him with a half-sneering interest - such folderoll looks like the bunk to him and he shows it -

TITLE

HORSES AND DOGS HAD NO LIKING FOR HARNISH, BUT THERE WAS ONE MAN ON THE RANCH WHO WOULD: "JUMP THROUGH HOOPS" FOR HIM.
SINNIE BUSCH.....

c 52.

C U HARNISH

he is chewing the candy - grinning in a cock-sure sort of way - he shoves the rest in his mouth and says down to Leo:

TITLE

"STEAD O' SHOWIN' HIM THEM PARLOR TRICKS, WHY DON'T YOU LEARN HIM TO CATCH RATS?"

53.

C U LEO AND DOG

Leo is digging another piece of candy out of the bag - he looks up at Harnish with a grin and replies:

TITLE

"I WOULD, BUT I'M A-SCARED HE MIGHT CHASE YOU UNDER THE CORNCRIB."

54.

MEDIUM SHOT

as Leo finishes line, Harnish is turning away - he stops suddenly and whirls back glaring at Leo - Leo notices the look, but ignoring it turns back calmly to fooling with the dog - Harnish suddenly wheels and glares out past camera @

55.

MEDIUM CLOSE AT TABLE

the two card players have heard Leo's remark and are looking around at Harnish and laughing openly at him -

49. C U LEO AND BULLET
Leo about to toss candy as he hears Harnish's remark - he stops and looking up out of scene grins and replies:

TITLE "TIME'S ONE THING I AIN'T GOT NOTHIN' ELSE BUT."

50. MEDIUM CLOSE
as he finishes line he turns his attention back to dog and makes a false move or two to throw the candy - Harnish eases along toward the dog- as he gets close, Leo tosses the candy fairly high - it comes just right for Harnish to reach out and grab it in the air and he does so - he grabs it out of the air, calmly wipes it on his sleeve and bits a piece out of it -

51. C U LEO AND DOG
Leo is not so sore as he is taken by surprise at the move - it is more the way Harnish has done it that gets his goat than the act itself - someone else might have done it without getting him sore- he shows no special anger - more surprise than anything else - but it is evident he doesn't like it very well -

59. C U BULLET
he is looking at Leo - (out of scene) - apparently senses menace of Harnish's approach - looks out in his direction - then jumps out of the scene towards him as if to protect Leo -

60. MEDIUM CLOSE LEO, DOG AND HARNISH
Leo lunges out and grabs Bullet apparently just in time to keep him from jumping Harnish - Harnish draws back and lifts his arm as if to protect his throat - they hold it for a moment -

61. C U LEO AND BULLET
Leo appears to be holding Bullet by main strength as the dog tries to get loose to go for Harnish - Leo looks up at Harnish and tells him to beat it before the dog gets loose -

62. MEDIUM CLOSE HARNISH
he is staring down at the dog - he is sore as a boil but is also afraid - he wishes there was a way out for him with dignity- he shifts his eyes around as he shrinks away from the dog in spite of himself - still doesn't want to give in and make an open retreat -

63. FULL SCENE
all eyes on Leo and dog and Harnish - suddenly the outer door opens and Barney, the ranger, steps inside with an armful of newspapers, magazines and letters - he steps inside with a rather boisterous manner talking as he comes with a big hello that includes everyone-

56.

C U HARNISH

he is glaring out at men who are laughing at him - he is sore but realizing the laugh is on him, decides the easiest way out is to pretend to take it in good nature - he grins a one-sided grin and turning his eyes back to Leo he says in an attempt to come back:

TITLE

"YOU'RE PRETTY NEAR AS SMART AS YOUR DOG, AIN'T YOU?"

57.

C U LEO AND DOG

Leo looks up from dog and shakes his head - he says:

TITLE

"NOPE --- I AIN'T MORE'N HALF AS SMART, BUT I RECKON YOU CAN'T TEACH ME NOTHIN' WORTH KNOWIN'!"

58.

MEDIUM SHOT BOTH

As Leo finishes speaking, Harnish turns and stares - then overcome by rage, he takes a step or so towards Leo in a threatening manner -

67.

FULL SCENE

Barney distributing mail to punchers at table - Leo leaves dog and joins group - Barney passes out mail and finally hands Leo a package about the size of a collar box - Leo turns back to table with it as he looks at it -

68.

C U LEO

he seems glad to get the box and appears to know what is in it - smiles and starts to undo it -

69.

C E HARNISH AND FRIEND

Harnish has several letters and papers in his hand - he runs thru the letters without opening them - Sims seems much interested - as Harnish finishes sorting them over and stacks them, Sims looks up at him and raises his eye-brows in a silent question as if to say "Did it come?" - Harnish shakes his head no and turns his attention to a small box which he has in his hand that has also come in the mail - Sims leans over and wants to know what it is - Harnish who has not resented his first questioning look, snarls and tells him it's none of his business - Sims is squelched - Harnish starts untying the string on the small package - smiling -

70.

C U LEO

he has his package undone - opens box and his eyes brighten as he brings out a fancy, brass-studded collar for Bullet which he regards with considerable pleasure - as he takes it from the box a folded paper inside drops to the floor - he sees it lying at his feet and laying the collar on the corner of the table mechanically, he stoops and picks up the paper which he unfolds and starts to read - it is apparently an ad or a bill or some such thing from the company that mailed him the dog collar -

64. MEDIUM CLOSE BARNEY

He doesn't appear to realize the tension of the situation and is very hearty in his manner - he waves the mail at the house and says:

TITLE "BEIN' AS I WAS RIDIN' OVER THIS WAY, I BRUNG YOU FELLERS' MAIL."

65. FULL SCENE

as he finishes line, he turns to close door and starts across to table with mail -

66. MEDIUM SHOT AT LEO AND HARNISH

Harnish realizes this is his easy way out - he looks over his shoulder - assumes an air of unconcern for Leo and the dog as he looks back at them before turning and slouching out towards ranger - Simmie eases out of his bunk and follows making as wide a circle as possible around the dog - Leo watches them exit - then rises and making Bullet lie down, exits after the others to see what the mail has brought in -

TITLE "SO THAT'S WHAT YOU'VE BEEN TRAININ' THAT MUTT, POR, IS IT?"

74. MEDIUM CLOSE OF GROUP

Leo turns to Harnish as latter finishes line - Leo is taken by surprise and for the instant doesn't take in the situation - before he gets the idea, Harnish turns to ranger, Sims and others on other side of him and holds collar so they can see - they crane their necks to read inscription on collar plate - they see

INSERT INSCRIPTION ON COLLAR PLATE:

With best wishes
to
Lois Kaneaid

6-15-24

As men read inscription, they grin - Harnish is loud in his laughter - Leo speechless - before he can collect his wits to make a move, Harnish says with a laugh indicating the collar:

TITLE "IF YOU AIM TO MAKE A HIT WITH THAT, YOU'RE ON THE LOSER'S END AGAIN --- AS USUAL."

75. C U LEO AND HARNISH

as Harnish finishes line, he passes collar over to Leo who takes it and replies:

71.

C U HARNISH AND SIM

Harnish has small package open - he is holding it in a way that permits Sim to see what it contains, although the camera cannot catch it - Sim's eyes widen at sight of it - Harnish is grinning broadly at sight of object and also at Sim's evident admiration - he looks out towards Leo and his face takes on a look of curiosity as he sees the dog collar - Sim notices the look and also looks out to see what has caught Harnish's eye - after an instant, Harnish moves on out as if to investigate - Sim follows more slowly -

72.

MEDIUM SHOT

Leo is standing near corner of table where collar lies - he is not noticing the collar but is reading the statement from the company - Harnish eases over closer - glances covertly at what Leo is reading - then picks up the dog collar from the corner of the table - more evidence of Leo's idiocy (in Harnish's opinion) - he looks down at the collar -

73.

C U HARNISH

he looks down at collar - notices the plate on it - reads the engraving on it - then looks up with a broad grin at Leo and speaking out of scene says:

INSERT

C U MAN'S HAND HOLDING JEWELER'S BOX WITH A FLASHY LOOKING BRACELET SPARKLING IN IT

back to C U Leo and Harnish

Leo staring - Harnish delighted with effect he has created - he sizes up present himself and says:

TITLE

"TWO TO ONE THAT WHEN SHE SEES THAT, ME AN' HER'S AS GOOD AS ENGAGED!"

Leo looks up quickly from the trinket to Harnish's face - he holds it a moment - then his eyes wander away as if he is not sure Harnish may not be right - Harnish continues to grin confidently as still watching Leo he starts to close the box -

78.

C U BARNEY

he looks from one to another of the two men (out of scene) then he starts to grin and says:

TITLE

"YOU'RE BOTH ON THE LOSER'S END OF THAT BET!"

79.

C U LEO AND HARNISH

at the sound of Barney's voice, they both turn and look out at him surprised - he eases into the scene - they wait to hear what he means he is still grinning - he explains:

TITLE

"SHE AIN'T GONNA BE ENGAGED TO NO ONE --- TILL I SAY THE WORD!"

TITLE "BEIN' SCARED O' LOSIN' NEVER KEPT ME FROM TRYIN' UNTIL YET!"

finishing the line, he looks at the collar and as if to cleanse it from its contact with Harnish's hands, he starts rubbing it against his shirt - Harnish gives no sign that he gets the idea - he turns to the others of the group and displays the contents of the package he got in the mail for their benefit - wears a confident grin -

76. MEDIUM CLOSE OF GROUP

as Harnish shows his present to the others of the group, their eyes widen in amazed admiration - Leo continues to rub the collar paying no attention to Harnish - Harnish now turns from the crowd to Leo and holds the present in front of him so he can't help but look at it -

77. C U LEO AND HARNISH

Harnish holds present so Leo has to look at it - Leo glances at it disdainfully - then his look of indifference vanishes and he too stares at it wide-eyed - startled so that he stops rubbing the collar to stare -

82. C U HARNISH AND BARNEY
Harnish sizes Leo up and down and says testily:

TITLE "ARE YOU TRYIN' TO TELL ME WHAT I CAN TALK ABOUT?"

83. C U LEO
he returns the other's look coldly and replies with a shake of the head:

TITLE "NO---I'M TELLIN' YOU WHAT YOU CAN'T TALK ABOUT!"

84. MEDIUM CLOSE OF GROUP

Leo finishes line - Harnish stares - then sore as a boil, he says, "Hy, you---" and makes a lunge at Leo - Leo grabs the other's wrist and gets a quick look on it - before anything serious can happen, Barney steps in between them and separates them - he shoves Harnish back a pace and turns to Leo and starts to quiet him down.

85. C U LEO AND BARNEY

Barney turns to him and with a handhold on Leo's shirt starts to calm him down - Leo is in no mood to be calmed down - he takes Barney's wrist and roughly jerks loose the hold on his shirt - he shoves the hand away and looking squarely at the ranger says:

Leo and Harnish both stare for an instant - then Harnish assuming that Barney is joking, starts to laugh loudly - he pokes the ranger in the ribs and starts kidding him noisily as if the idea is too ridiculous to be considered - Barney argues back as if he is in earnest, but Harnish continues to kid him -

80. C U LEO
he watches the argument (out of scene) for a moment and his face begins to take on an expression of dislike for the sound of it - his eyes narrow and he says:

TITLE "NOW I'M GONNA MAKE A BET -- AN' I AIN'T ON THE LOSER'S END, NEITHER!"

81. C U LEO, HARNISH AND BARNEY
the men turn to him in surprise as he finishes line - Barney appears surprised - Harnish grinning as they wait to hear the bet - Leo steps in closer and says:

TITLE "THIS LINE O' TALK ABOUT MISS KIRKARD IS FINISHED!"

Harnish recovers first and indicating the present, he has says he's going on up and give it to Lois - he and Sim exit - Barney looks after Leo a moment more, then he follows the others out -

89. FULL SCENE
Leo is with Bullet at his bunk - Harnish and Sim are at the door on their way out - Barney turns from looking at Leo and crosses to the door, following the others out -

90. EXT. BUNKHOUSE - medium full
Barney enters from inside and joins Harnish and Sim - he takes up reins of his horse which stands outside and starts to exit with the others - as they start out another puncher enters and stops Sim - tells him to come and give him a lift at some work - Sims isn't keen for it, but follows him out - the other two have made exit towards house -

91. INT. BUNKHOUSE - medium close Leo and Bullet
Leo is finishing putting collar on dog - he sizes up the result with a proud grin - then grows rather serious as he considers the difference between his gift and that of Harnish - regards Bullet doubtfully and fingers the collar as if he doesn't quite know whether to make the offer of his present or not in the face of Harnish's flashy gift - he looks up and out toward center of room and his expression changes -

92. MEDIUM CLOSE OF CARD PLAYERS
they are looking out at Leo and grinning at his uncertainty -

TITLE "THAT GOES FOR YOU, TOO---WITH OR WITHOUT YOUR STAR!"

86. C U BARNEY
he stares out at Leo as if he can't believe his ears - his eyes narrow and he says:

TITLE "WHEN A FELLER STARTS BETTIN' AG'IN THE LAW, HE'S SURE BEGGIN' FOR THE LOSER'S END!"

87. C U LEO
he doesn't back down an inch - looking out at Barney he replies:

TITLE "AS I SAID BEFORE, FEAR O' LOSIN' AIN'T EVER STOPPED ME YET!"

88. MEDIUM CLOSE OF GROUP
Leo continues to look coldly at Barney for a moment - then seeing that Barney is going to do nothing at the moment, he stoops, picks up the dog collar and exits towards his bunk - the others look

97. MEDIUM CLOSE LEO
he is looking out towards the three men again showing signs of uneasiness - he glances back towards bunkhouse - then shakes himself together and decides to go thru with it - he exits toward house -

98. EXT. YARD - medium close of Kincaid, Barney and Harnish they are talking - Kincaid turns to Harnish and asks him if he wants anything in particular - Harnish nods with a self-conscious grin and says he does - he turns his hand palm up and shows Kincaid the box containing present - he says "I've got a little birthday present for Miss Lois."

99. C U KINCAID AND HARNISH
Kincaid looks down at the present with some surprise - then back to Harnish - then he holds out his hand and says he'll give it to Jo - Harnish draws his hand back quickly and says with a grin that he'd rather give it to her himself - Kincaid regards him closely - then agrees and turning toward the house calls Lois a couple of times.

100. MEDIUM FULL
Kincaid and other men looking toward house - Kincaid calls and Jo appears at door - he tells her to come on out - she obeys and the men walk upstage to meet her -

101. C U OF GROUP

93. MEDIUM CLOSE LEO AND DOG
Leo looking out at punchers - their attitude helps him to make up his mind - all appearance of uncertainty leaves him and looking down at the dog he says with a grin:
- TITLE "WE MIGHT BE LOSERS -- BUT WE AIN'T QUITTERS, ARE WE?"
with this he bends over and hugs the dog - then rises and calls him to follow -
94. FULL SCENE
Leo exits from bunkhouse with dog - punchers looking after him rather amused -
95. EXT. BUNKHOUSE - medium shot
Leo and dog enter from bunkhouse - they start down stage - Leo stops in f g and looks out past camera - he sees -
96. EXT. RANCH HOUSE - iris shot from Leo's angle
Harnish, Barney and Kincaid disc. outside house talking -
97. MEDIUM CLOSE LEO
he is looking out towards the three men again showing signs of uneasiness - he glances back towards bunkhouse - then shakes himself together and decides to go thru with it - he exits toward house -
98. EXT. YARD - medium close of Kincaid, Barney and Harnish they are talking - Kincaid turns to Harnish and asks him if he wants anything in particular - Harnish nods with a self-conscious grin and says he does - he turns his hand palm up and shows Kincaid the box containing present - he says "I've got a little birthday present for Miss Lois."
99. C U KINCAID AND HARNISH
Kincaid looks down at the present with some surprise - then back to Harnish - then he holds out his hand and says he'll give it to Jo - Harnish draws his hand back quickly and says with a grin that he'd rather give it to her himself - Kincaid regards him closely - then agrees and turning toward the house calls Lois a couple of times.
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Leo and dog enter from bunkhouse - they start down stage - Leo stops in f g and looks out past camera - he sees -

96. EXT. RANCH HOUSE - iris shot from Leo's angle
Harnish, Barney and Kincaid disc. outside house talking -

Harnish is holding bracelet out to Jo - he turns his head and grins triumphantly at Leo over his shoulder - Leo returns and the look coldly but it is evident his stock looks might low to himself -

105. C U JO, HARNISH AND KINCAID
Harnish turns back to Jo - she and father are still looking down at bracelet - he reaches out and takes it from Harnish and inspects it eagerly - evidently it has made a hit with the old boy - he passes it to Jo with an admiring twitch of the head - she looks down at it as it lies in her hands - then looking up at Harnish she says as if not wanting to hurt his feelings:

TITLE "I- I'M SORRY, BUT I CAN'T ACCEPT THIS."

Harnish stares blankly, his smile fading - Kincaid is almost floored - Kincaid echoes, "You can't!" - Jo turns to him and shakes her head as she says, No - then turning back to Harnish she explains:

TITLE "IT LOOKS ALMOST LIKE A -- A BRIBE."

as she finishes line, she holds it out to him - he makes no attempt to take it but extends his hands as he starts to plead with her - she takes advantage of the gesture and taking one of his hands lays the present in it - he stands speechless -

106. C U LEO AND HARNISH
Harnish is thunderstruck - Leo looks blank - then it begins to dawn on him - he starts to grin and nudges Harnish with his elbow,

101. C U OF GROUP
the men line up on either side of Jo - Kincaid on one side - Harnish on the other - Kincaid tells Jo that Harnish has a present for her - she turns to him in a friendly way - he says he has a present - Jo's eyes shift a little and she sees Leo coming and forgetful of the present for the instant, she smiles and waves to him - the others look to see what she is looking at -
102. MEDIUM FULL
Jo waving to Leo who enters from camera with Bullet - he lifts his hat and walks up stage to group - stops beside Harnish -
103. MEDIUM CLOSE OF GROUP
Leo joins group- Harnish sure of himself and his gift, grins at Leo and proceeds to get set for the big effect he is going to create - he now makes the presentation of the gift, opening the box and holding it so Jo can see the bracelet - he has his eyes fixed on her face for the effect - her eyes widen and she stares down at it transfixed - but says nothing and makes no move to take it - Kincaid is even more astonished than Jo and stares down at it blankly -
110. C U JO AND BULLET
she puts her arms around him - then notices the new collar and starts to inspect it with some surprise - she sees the plate on it and reads the inscription - her eyes widen as it dawns on her that the dog is a present for her - she looks from the collar up at Leo to see if she is right -
111. C U LEO AND HARNISH
Harnish staring down nonplussed - Leo smiling down at Jo - he nods his head and says yes the dog is a present for her -
112. C U JO AND BULLET
Jo kneeling beside Bullet looking up at Leo - when she finds the dog is hers, she is tickled pink - she turns to Bullet and hugs him delightedly - then she bounces up to thank Leo -
113. MEDIUM CLOSE LEO AND HARNISH
Jo rises excitedly into scene and forgetful of Harnish grabs Leo by the shirt sleeve and starts to thank him effusively - he is delighted and fussed at the same time -
114. C U KINCAID AND BARNEY
the old man is still paralyzed - they are looking out at Jo - father can't figure how a woman thinks - he turns his head and looks at Barney as if to say, "Can you beat it" Barney is equally dumfounded - he says nothing but shakes his head hopelessly - evidently a woman's figuring is a mystery to him too - then they look back at the others -

grinning broadly, hardly able to keep from cheering - Harnish starts to turn his eyes to Leo - then realizes that he'll get the razzberry and shifting them back to Jo starts to plead with her again to take the present -

107. MEDIUM CLOSE OF GROUP
Kincaid still speechless - Leo grinning as Harnish tries to talk Jo into taking the present - she is pleasant - smiling but firm - he holds it out to her - she shakes her head no and puts her hands behind her - he insists - she looks down out of picture - Bullet is at her feet (not in picture) - to escape Harnish's please, she bends quickly to fuss with the dog -
108. C U JO AND BULLET
he is looking up at her as she kneels beside him and tells him to sit up - he does as ordered - she smiles -
109. C U LEO AND HARNISH
Harnish is staring down at Jo dumfounded - Leo grinning delightedly he can't resist another slight nudge at Harnish who shows he is a
~~bad loser although he still doesn't want Leo's~~
119. MEDIUM SHOT OF GROUP
Jo looking after Harnish - Leo looking at Jo - Kincaid and Barney amble across to them - Leo notices them coming and realizes his attitude toward Jo must look strange - he becomes self-conscious and excusing himself, beats it - they look after him -
120. C U BULLET
he looks after Leo - then back to the group - decides to follow Leo and beats it out of scene -
121. FULL SCENE
Kincaid, Barney and Jo watch as Bullet runs out after Leo -
122. EXT. CORRAL - medium close
Sim and the other puncher just inside corral fence have a colt thrown and are putting a brand on him - their backs to camera - a small fire is burning just inside the fence - Sim turns to it and takes out branding iron - he turns back to colt and they clap the brand on him - start to turn him loose -
123. FULL SCENE
the men have slapped the brand on colt - they start to turn him loose - Sim takes end of rope and branding iron and starts to crawl thru fence - the other puncher exits across corral - as Sims is crawling thru fence, Harnish enters from camera and stopping at corral, turns and leans his back against fence sulkily - Sims straightens beside him -

115. MEDIUM CLOSE OF GROUP
Jo still enthusing to Leo - she turns from him to the dog - then from the dog to Kincaid to tell him how tickled she is - this leaves Leo and Harnish alone - Leo can't resist giving Harnish a grin -

116. C U LEO AND HARNISH
Leo turns from looking out at Jo to grin broadly at Harnish - Harnish glowers back sullenly - there is nothing he can do - the laugh is on him - he shifts his eyes away as if going to beat it while as few as possible are noticing him -

117. MEDIUM FULL
as Harnish starts away, Jo turns again from father to Leo - she steps to his side as Harnish is on his way - it is apparent to Jo that he is sore - she loses some of her gaiety and stands looking after him -

118. C U LEO AND JO
Jo looks gravely out after Harnish - asks Leo what is the matter with him - Leo ~~sah~~ shakes his head - she looks out after Harnish with a show of concern - sorry to have hurt his feelings -

~~about the refusal of his present and how Leo's was accepted - he goes on talking angrily - Sim listening with friendly interest -~~

127. EXT. HOUSE - medium shot
Barney, Kincaid and Jo disc. together talking - Barney is holding his horse's rein - Kincaid says he has some work to look after and exits across yard - Jo and Barney look after him - then Jo says she must go in - she turns to go - Barney stops her - she turns and regards him curiously wondering what is on his mind -

128. MEDIUM CLOSE BARNEY AND JO
now that Barney has started to tell Jo something, he finds he doesn't know just how to start - she asks what he wants - he hems and haws - looks up at her doubtfully - finally decides to jump into the middle of it and trust to luck to get out - he looks up and says hesitatingly:

TITLE 129x "I RECKON BEFORE LONG YOU'RE GONNA RECEIVE A PROPOSAL OR TWO --- OR THREE."

Jo stares at him as he finishes - then she drops her eyes with a smile that indicates she has suspected as much and the idea is not unpleasant to her - she glances covertly off in the direction Leo went, still half-smiling - Barney glances off in direction she looks - then turning back to her he continues:

TITLE "I WANT YOU TO PROMISE NOT TO GIT ENGAGED -- TILL I SAY IT'S O.K."

124.

MEDIUM CLOSE BOTH

Sim straightens - notices Harnish's sullen expression and looking more closely at his face wants to know what is the matter & Harnish tells him snappily it's none of his business and turning his back leans an elbow against the fence sullenly - Sim looks at him curiously, but not being the sort to insist on explanations from his superior, he gives up and starts slowly to coil the rope in his hands - Harnish in turning sidewise to the fence has faced in the direction of the barn - his eyes light on something in that direction that makes him look up with angry interest - he stares - then turning his head over his shoulder he says to Sim, "There's what's the matter - the dirty whelp." - he indicates the barn (out of scene) - Sim stops coiling the rope to look off in direction Harnish indicates - they see

125.

EXT. BARN - iris shot from heavies' angle

Leo enters scene with Bullet - he stops at Barn door and looks back toward house - then exits into barn - Bullet follows -

126.

MEDIUM CLOSE HEAVIES

they are both looking out toward barn - Harnish sore - Sim doesn't understand - he looks at Harnish for explanation - Harnish turns back to him and anxious for sympathy starts explaining

as he says:

TITLE

"I HADN'T ORTA DO THIS --- BUT I CAN'T LET YOU MAKE NO MISTAKE!"

he unfolds the note and passes it across to Jo who regards it curiously -

INSERT

NOTE: PRINTED IN PENCIL:

IF YOUR WATCH WILL NOT NET MORE MONEY ON LOAN, MY MISSION AND THE CREEK KID'S TOO, FOR THAT MATTER? CAN NOT SUCCEED. OF COURSE MY DOPE MAY CHANGE TUESDAY.

NUMBER THREE.

133.

C U JO

she looks up from the note puzzled - it means nothing to her and she asks what that has to do with anything.

134.

C U BOTH

Barney explains:

TITLE

"IT'S IN CODE --- 'NUMBER THREE' MEANS 'READ EVERY THIRD WORD.'"

as he finishes line he points to the Number Three at the bottom of the note and Jo looks where he points -

129. C U JO
she stares at Barney blankly - it looks like a lot of gall to her -
finally she wants to know why rather haughtily -

130. C U BARNEY
he hesitates - knows he is talking more than a ranger ought to
but he wants to safeguard the girl - he ends by saying :

TITLE "ONE O' THE BOYS ON THIS RANCH IS SMUGGLIN' OPIUM--AN' I'D HATE FOR
YOU TO GET HIM."

131. C U JO
she gasps at this - stares out at Barney wide-eyed for a moment
than she straightens and says hotly: "I don't believe it!"

132. C U BOTH
Barney flushes at this affront to his knowledge as a ranger - he
pulls out the note the captain gave him and starts to hand it to
Jo - then he draws it back as he realizes that he is going pretty
far - he hesitates, then looking at

~~Barney, waiting for Harnish to make a move -~~
suddenly Harnish lifts his head and looks off in direction of
barn with interest in something - without taking his eyes from the
distant object, he puts out a hand and grabs Sim's sleeve - Sim
looks up at Harnish - then out in direction he is looking - they
see

138. EXT. BARN - iris shot from corral
Bullet disc. in scene near door, fussing around digging or other-
wise killing time -

139. C U HARNISH AND SIM
they are looking out towards Bullet - Sim doesn't understand -
Harnish grinning as details of plan form in his mind - he glances
down at iron in Sim's hand - then back to dog - takes rope from
Sim and indicating the iron tells him to put it in the fire - she
starts out with rope - Sim stops him - doesn't understand -
Harnish says:

TITLE "I RECKON ALL LIVE STOCK ON A RANCH ORTA CARRY ITS BRAND, HADN'T
IT?"

140 MEDIUM CLOSE
as Harnish finishes line, he again indicates the iron and fire -
he exits starting to build a loop in his rope - Sim looks after
him doubtfully & looks down at the iron and back after Harnish -
he is not too keen for the stunt, but decides to obey orders and
with a troubled look turns to reach thru fence and shove iron
into coals -

INSERT SAME NOTE - Barney's finger indicates the Number Three and is then withdrawn - dissolve out all but every third word and the note now reads:

WATCH NET ON MISSION
CREEK FOR CAN
OF DOPE TUESDAY.

135. C U JO
she looks up from note - dazed by this evidence of dope traffic in their midst - she looks out at Barney and asks if he suspects anyone -

136. C U BOTH
he takes note from her and as he replaces it in his pocket says "I suspect everyone - that's why I don't want you to take any chances" - they go on with discussion -

137. EXT? AT CORRAL - medium close Harnish and Sim
they are standing much as before - Harnish leaning sullenly against fence - Sim has branding iron in one hand and rope in other - he is idly flipping end of rope like a whip at the dog
~~is waving nothing~~
way, the idea is clear - it's
a cinch what is happening, but nothing is actually seen.]

144. EXT. CORRAL - medium close of Sim
he is looking out towards Harnish - watching him coming dragging the dog -

145. MEDIUM FULL
Sim watching as Harnish enters yanking viciously at rope presumably dragging in the dog - he stops beside Sim and begins taking in slack on the rope, the dog (out of scene) apparently struggling without success against the pull -

146. INT. BARN - medium full
Leo mounts and rides out past camera -

147. EXT. BARN - full
Leo rides into scene from barn - he reins aside as if going on out about his business - sees men branding dog (out of scene) pulls up and stares -

148. C " LEO
he sits his horse staring incredulously out at men branding dog -

149. CORRAL - iris shot from Leo's angle
heavies with backs to camera bending over dog getting him set for branding -

141. EXT. BARN
medium full
Bullet disc. as before digging near barn - Harnish enters from camera with loop trailing ready to throw - he eases closer to Bullet - suddenly makes cast - the rope lights around Bullet - (out as it strikes)
142. INT. BARN - medium close Leo
he is saddling horse - turns his head quickly and listens as though he heard Bullet yelp - waits a moment - then appears to think he was mistaken and turns back to go on cinching -
143. EXT. YARD - medium close Harnish
he is grinning broadly as he holds rope - Bullet presumably on other end of rope which is out of picture - there is considerable jerking of the rope as if dog is plunging wildly to escape - Harnish delighted - he gives a couple of vicious jerks on his end of the rope which would nearly strangle a dog if he was really in the loop - then he exits towards corral dragging dog presumably-
- (Note: We could make a lot more of this dog-roping episode, but I'm afraid of censorship. I doubt whether we could even show the dog being caught in the loop. This was a mistake -)
- Leo grabs Sim by the collar and hurls him backwards out of scene with the iron - Harnish jumps to his feet - Leo turns towards him in time to sidestep a wild swing and knock Harnish out of scene in same direction Sim went - Harnish goes out staggering backwards -
155. EXT. YARD - medium close
Sim disc. with back towards Leo (out of scene) - he has iron in one hand and is picking up his hat from the ground - he turns so his face is towards Leo and starts knocking dust off hat against his leg - he looks up just in time to see Harnish staggering backwards towards him but too late to step aside - Harnish stumbles backwards against him - Sim is holding the iron unintentionally in such a position that Harnish plants his stern end squarely against the hot end of it - naturally he makes a wild leap away from it and claps his hand over the seat of pain whirling at the same time and facing Sim - furious he smacks Sim on the jaw and knocks the latter out of scene -
156. MEDIUM CLOSE ON GROUND
Sim does a flop into scene, the iron flying out of his hand -
157. MEDIUM CLOSE OF HARNISH
he is still rubbing his rear end as he looks out after Sim - he now whirls round facing Leo (out of scene) he glares out then rushes back to take a poke at him -
158. MEDIUM SHOT CORRAL
Leo upstage bending over Bullet, freeing him from rope - his back to camera - Harnish rushes in from camera and straight towards Leo - Leo hears and gets to his feet just in time to meet the attack and they clinch -

150. C U LEO
he goes wild with fury at sight of what heavies are doing - moves
to ride out to them -

151. FULL SCENE AT BARN
Leo races out towards corral -

152. CORRAL - medium shot
Harnish is holding dog - tells Sim to get sack - their backs to
camera - Sim reaches thru fence, and drags iron from fire - he turns
so it will pick up in camera spits on it and it hisses - turns
with it to Harnish and bends as if fixing to clap it on dog -

153. FULL SCENE
Sim turns to Harnish and bends over with iron - as he does so, Leo
rides into scene at a run - leaves his horse right now and springs
over behind heavies whose backs are to him - he grabs Sim by the
collar and yanks him to his feet -

MEDIUM CLOSE

163. CORRAL - medium close
Leo battling with Harnish and Sim - there is no way of knowing which
way the battle will go - blows delivered on both sides -

164. FULL SCENE
Barney rides into scene and dismounts on the fly - rushes across to
scrappers reaching them about the same time Kincaid gets to them -
they start to separate them -

165. MEDIUM CLOSE OF GROUP
Barney and Kincaid get the men separated about the same time that
Jo runs in - Kincaid is sore - being closest to Leo he turns to
him and demands angrily what the trouble is:

166. C U LEO AND KINCAID:
Kincaid demands to know the cause of the trouble - Leo, still sore
from the fight doesn't like Kincaid's attitude - why act as if he
was to blame - there are three to choose from in picking the one at
fault - he looks squarely at Kincaid and replies:

TITLE "I NEVER WAS MUCH OF A HAND AT TALE-BEARIN'."

159. EXT. HOUSE -
Barney and Jo in f g - house up stage - they are still discussing the dope running - Barney is urging Jo to promise she won't become engaged till he finds out who's guilty - she hesitates - then agrees - he grins and holds out his hand - she smiles and shakes hands on it - he turns to mount - she turns as if to go to house - then both stop and look out past camera as they hear sounds of the battle at the corral - they stare -
160. CORRAL - iris shot from house
Leo and Harnish mixing it - Sim gets to his feet and runs to the aid of his friend -
161. MEDIUM SHOT JO AND BARNEY
they are looking out at the row - Jo glances at Barney - then runs out toward the scrappers - Barney whirls and throwing himself into saddle rides out after her -
162. EXT. ANY RANCH BUILDING
Kincaid enters from camera walking upstage along side of building - he hears sound of row and looks back to see what is happening - he sees the fight and runs out to intervene -
169. MEDIUM SHOT OF THE GROUP
after Harnish speaks, he turns to Sim and motions with his head for him to follow - then grinning, he turns and exits followed by Sim - the others look after him - Leo looks at Kincaid and Barney and exits towards his horse -(out of scene)
170. MEDIUM CLOSE KINCAID, BARNEY AND JO
Jo is rather in the background, at her father's side and slightly back of him - they are all looking out towards Leo - Barney turns to Kincaid and indicating off in the direction of the house says he'd like to talk to him in private - Kincaid paying no attention to Jo, exits with Barney, leaving Jo alone in the scene - she looks after them - then looks off after Leo - she glances back after father - then turning she hurries out in same direction Leo went -
171. MEDIUM SHOT LEO
he is beside his horse tightening cinch - he drops the stirrup and is about to mount when he hears Jo coming - he turns - smiles as he sees who it is and waits for her to come up to him
172. MEDIUM CLOSE LEO AND JO
she stops in front of him smiling - he waits to find out what she wants - it is quite evident from his look that he is in love with her - she smiles up at him and asks him if he will saddle her horse for her - he says he'd be tickled to death and they exit, Leo leading his horse and Jo walking beside him talking pleasantly.

167.

MEDIUM CLOSE OF GROUP

Leo finishes line - Kincaid looks at him for an instant - then turns and looks at Harnish and Sim - Harnish sees that Leo is going to say nothing and he steps over to Kincaid and starts to say he'll tell how it happened - he is excited and sore and is going to try to lay the blame on Leo - Leo gets it and steps over quickly he touches Harnish on the shoulder and says:

TITLE

"BEFORE YOU START BLABBIN', SISTER, LEMME ADVISE YOU TO STICK TO THE TRUTH!"

168.

C U LEO, HARNISH AND KINCAID

Leo finishes line - Harnish looks at him - he doesn't know just what to do - he had intended to give a twisted version of the row - but while his word might stand, it looks now as if Leo will resume hostilities if he starts lying - he swallows and looks uncomfortable - then he grins and says to Leo: "If you're willin' to let it ride - that suits me!" - with this he turns toward Sim and giving a little jerk of the head to follow him, he moves away grinning in a way that leaves it still open to question as to which of them is to blame -

175.

MEDIUM FULL

heavies mount and ride away -

176.

EXT. BARN - medium full

Jo stands watching Leo as he throws saddle on her horse and starts to cinch -

177.

MEDIUM CLOSE BOTH

Leo finishes cinching and turns to hand Jo the reins - she takes the rein - thanks him and makes a little move as if to go, but he doesn't let go of the rein - she turns back to him then glances down at his hand on the rein back up to him quickly - during this he stands looking down at her without speaking - then he says:

TITLE

"THERE'S SOMETHIN' I WANT TO ASK YOU THAT'S BEEN BURNIN' MY TONGUE FOR WEEKS."

178.

C U JO

she is looking up past camera at Leo - friendly but rather curious - waiting for him to go on -

179.

C U LEO

he is looking down past camera at Jo - he stares and gets fussed now that he has started and doesn't know just how to go on - after a moment he gathers himself together and says:

173. EXW. HITCHING RAIL - medium full
two or three saddle horses disc. tied to rail - Harnish and Sim
enter from camera - they walk to the horses and start to untie
theirs preparatory to going somewhere -

174. C U BOTH
they finish untying their horses - as Harnish turns to mount his,
Sim stops him to say something - Harnish turns to hear - Sim
glances around and then says:

TITLE "HADN'T WE BETTER CIRCLE AROUND AND RIDE DOWN THE CRICK?"
Harnish nervously shuts Sim up and glances around as if afraid
the remark might have been overheard - then he turns back and says
half angrily:

TITLE "THE FARTHER WE STAY AWAY FROM THE CRICK THE BETTER -p TILL WE GET
WORD!"
he indicates to be on their way - they turn to mount -

182. C U LEO
he stares at her surprised for a moment to think she has just
tumbled - then he swallows and replies doubtfully:

TITLE "DARNED IF I KNOW, MA'AM ---- BUT I'M TRYIN' TO!"

183. C U BOTH
Jo's face brightens as Leo finishes speaking - then she sobers down
quickly and drops her eyes with a little sigh as another thought
occurs to her - looking back up at him half-reproachfully she says:

TITLE "I -- I WISH YOU'D SPOKEN -- BEFORE I PROMISED BARNEY WELLS!"

she finishes speaking looking up into Leo's face - Leo looks down
at her for a moment - then he lifts his hat and without a word,
turns and exits towards his horse - she centers and stands looking
after him, hurt and puzzled - then she calls after him -

184. MEDIUM FULL
Leo is about to mount - he turns at Jo's call - she runs across the
few steps that separate them and catches his sleeve -

185. C U BOTH
It is now her turn to be embarrassed - she has something to say and
doesn't know just how to say it - she shifts around while Leo waits
silently to hear - then she says:

TITLE "AM I ON THE LOSER'S END WITH YOU -- LIKE I'VE BEEN WITH EVERYTHING ELSE ALL MY LIFE?"

180. C U BOTH
Jo looking up at Leo as he finishes line - she doesn't seem to get the idea - turns her eyes away from him as she figures for a second - then looks back up at him still without a word - it is evident she doesn't get the drift - he assumes she is stalling because she doesn't like to say No flat footedly - he comes to her rescue and says:

TITLE "DON'T BE SCARED O' HURTIN' MY FEELIN'S! I'M A GOOD LOSER -- BUT I CRAVE ACTION!"

181. C-U JO
she looks up at Leo puzzled and frowning slightly asks:

TITLE "ARE -- ARE YOU PROPOSING TO ME?"

~~187. On Barney's angle -~~
Leo stands as before with his hands on Jo's shoulders - then he draws her close to him -

189. MEDIUM SHOT BARNEY
he is standing as before looking out at Leo and Jo - he is flabbergasted - he turns and mounting rides out to see what it's all about - determined -

190. MEDIUM CLOSE LEO AND JO
Leo has her held in his arms - after a moment, he lifts his head at sound of Barney approaching - he sees him and quickly lets go of Jo who looks to see the cause of the interruption -

191. MEDIUM FULL
Leo and Jo watch as Barney rides into scene and draws up near them without a word and looking sour -

192. C U BARNEY
he is looking down at Leo and Jo sourly - he glances from one to another without a word -

193. C U LEO AND JO
they are looking up at Barney - Leo starts to grin - glances at Jo - then back to Barney and exits toward latter -

TITLE "I CAN'T BE ENGAGED TO YOU NOW."

she stalls and he waits - finally she looks up and finishes:

TITLE "-- BUT I CAN BE, AS SOON AS I GET RID OF MY PROMISE TO BARNEY!"

Leo's face brightens up at this and as if he can hardly believe his ears, he takes her quickly by the shoulders and stands looking down into her face to see whether she is kidding - she drops her eyes smiling bashfully -

186. EXT. HOUSE - medium shot
Barney and Kincaid disc. in f g talking earnestly - they say so long, and Kincaid starts up stage to house - Barney turns to mount his horse - as he does so he looks off and stops short at sight of Leo and Jo -

187. C U BARNEY
he stares out past camera at Leo and Jo - pop-eyed -

188. EXT. BARN - iris shot from Barney!

189. Leo rides thru - looks back and waves - rides on out -

190. CLOSE JO AND BARNEY
she is looking after Leo - turns and looks at Barney who asks rather coldly:

TITLE "HAVE YOU FORGOT THE PROMISE YOU MADE ME?"
Jo's smile fades - she shakes her head and replies:

TITLE "NO -- AND IF IT WASN'T FOR THAT PROMISE I'D BE ENGAGED RIGHT NOW!"

191. MEDIUM SHOT
Jo finishes line - Barney walls his eyes upwards hopelessly - tries without success to say something but is too flabbergasted - he ends by turning abruptly and mounting - rides out - Jo picks up rein of her horse intending to lead him to house - stops and stands looking out after Leo - FADE OUT

TITLE MID-AFTERNOON.....

200. EXT. TRAIL ACROSS CREEK - full scene - FADE IN
as scene comes full in, Leo rides in thru brush upstage and rides down stage to ford stream - Bullet with him - as Leo reaches stream his hat blows off - it lights in the water and floats off down stream - he pulls up and looks after hat -

194.

MEDIUM CLOSE BARNEY

he watches as Leo enters and motions for him to bend down so he can tell him something privately: Barney bends over and Leo whispers into his ear:

TITLE

"I AIN'T LOST NO BETS SO FAR TODAY!"

Barney stiffens at this and glares at Leo - Leo grins - waves his hand and exits toward his horse - Barney staring after -

195.


MEDIUM FULL

Barney and Jo watch as Leo swings into saddle, lifts his hat to Jo and rides out - Barney dismounts and crosses to Jo who is looking after Leo -

196.

MEDIUM CLOSE JO

she is looking after Leo - pays no attention to Barney as he enters and stands beside her - she stands on tip-toe and waves after Leo *



Leo, leaning down towards Leo breaks thru brush between hat and camera and grabbing up a long stick stands on the bank waiting for the hat to reach him - the hat gets within a few feet of him and catches on something in stream - he walks up stage to get it -

206.

CLOSER SHOT AT HAT

hat is stranded on something in stream - between hat and shore a five gallon oil can is floating, also caught on something - paying no attention to oil can, Leo reaches out with his stick and drags in the hat - in doing so he has to bring the oil can along, because it is between him and the hat -

207.

MEDIUM CLOSE

Leo gets hat within reaching distance - picks it up - shakes water off of it and turns to go - a stake driven in the ground near his feet catches his eye and he stops to look down at it - notices a wire fastened to it - gets curious - his eyes follow along the wire to a point across the stream - more curious he stoops to examine the wire -

208.

C U LEO WITH LOW CAMERA

shooting across stream - Leo in f g with his back to camera - he stoops and lifts at the wire fastened to stake - a strip of chicken wire comes up out of the water as he lifts - it is the net that is spoken of in the ranger's note, put there to catch contraband that is set adrift farther up stream - Leo of course doesn't know this but it is a curious affair and he is trying to figure it out -

201. MEDIUM CLOSE LEO
he looks down stream after hat -

202. IRIS SHOT SHOOTING DOWN STREAM
slow camera to show hat floating rapidly down stream to account
for Leo not riding along stream after it -

203. MEDIUM SHOT LEO
he is looking down stream after hat - decides to outrun it along
bank and get to creek below it and catch it as it goes by - rides
out at a run

204. EXT. SOLID GROUND - ABOVE CREEK BED - full scene
(Since no water shows in this, any long line of brush such as
grows along a stream will do.)
away up stage, Leo rides into scene as if coming up from water - he
turns as he gets into scene and racing down-stage, makes flying
dismount and plunges into brush on foot as if going down to stream-

205. EXT. STREET - shhotin up stream
up stream the hat is floating

C U LEO
he is beside stream as before finishing cutting open the can - he
reaches in and takes out a small parcel of dope - looks at it
curiously - there are Chinese characters painted on it - his eyes
widen - lifting his face to camera he speaks the one word: "OPIUM!"
he glances into can to see if there is more - there isn't - he
drops the can and turns to go - as he turns and starts out, he stops
suddenly and stands staring in surprise at something just outside
picture -

214. MEDIUM CLOSE
he is facing Barney who stands directly in front of him with a gun
pointed at Leo's middle - they hold it for a moment - Leo recovers
he looks down at the gun - then back to Barney with no trace of
indication that he realizes how strange he might look to anyone
who hadn't seen the whole thing - indicating the gun, he smiles
rather disdainfully and says:

TITLE "THIS AIN'T NO TIME FOR PERSONAL AFFAIRS, BARNEY! LOOK WHAT I'VE
FOUND!"

as he finishes the line, he holds out the package of dope - Barney
barely glances at it as he replies coldly:

TITLE "I KNOW WHAT YOU'VE FOUND --- THAT'S WHY YOU'RE UNDER ARREST!"

215. C U LEO
he starts in blank surprise at the news that he is under arrest
and stares bewildered at Barney -

209. C U LEO
he is puzzled - lets net fall and runs his eye along it trying to figure it out - he stops at sight of the can and stares at it thoughtfully -

210. C U OIL CAN FLOATING ON UP STREAM SIDE OF NET

211. MEDIUM CLOSE OF LEO - cutting in part of can
he is looking down at can - he looks off up stream as if he is getting some glimmering of an idea of what it might be - takes up can and looks it over - it is bright and appears to be sealed - tight against water - he shakes it - evidently there is something in it - he takes out a knife and starts to cut it open -

212. EXT. WHERE LEO LEFT HORSE - full scene
his horse disc. standing - Barney rides into scene along brush eyeing horse - he pulls up looks from the horse to the brush - dismounts and loosening gun in holster, he starts cautiously thru brush toward stream -

~~Barney, before he leaves he gives Barney~~
a scornful sizing up that makes the ranger writhe -

218. MEDIUM FULL
Barney herds Leo on out of scene and into brush on way to their horses -

219. EXT. BRUSH - medium full
Leo's horse and ranger's disc. -ranger's nearer brush - Leo enters from brush followed by ranger - ranger takes up his own rein as they pass his horse - he follows Leo to latter's horse - Leo takes rein and turns to mount - this puts him facing Barney -

220. C U BOTH
Barney grins triumphantly and says to Leo:

TITLE "I TOLD YOU BEFORE, THE FELLER THAT BETS AG' IN THE LAW IS JUST BEGGIN' FOR THE LOSER'S END!"

Leo returns the look coldly and says significantly:

221x
TITLE "AN' I TOLD YOU BEFORE, THAT I AIN'T LOST NO BETS SO FAR TODAY!"

221. MEDIUM SHOT
Leo finishes line and the two stand looking at each other for a second without speaking - then Leo turns to mount - he puts his

216. C U BARNEY
he is looking out at Leo - he continues:

TITLE "THE ONLY THING I DON'T KNOW IS WHO FLOATED IT DOWN TO YOU."

217. C U BOTH
Leo flares up at this and makes a move forward as if he might be going to mix with Barney but stops short as Barney makes a threatening gesture with the gun - Leo draws back knowing resistance to be useless - he looks at Barney with disgust and says:

TITLE "YOU'RE THE FIRST RANGER I EVER KNEW TO USE HIS STAR TO SQUARE HIS PERS'NAL ROWS!"

it is now Barney's turn to get sore - he makes a move as if he intends to blow Leo up - Leo doesn't flinch - Barney realizes that he has no business resenting personal cracks at such a time and quiets down, but he is raging inwardly - to avoid losing complete control he holds out his hand for the dope - Leo gives it to him - Barney starts to shove it into his shirt and motions for Leo to proceed him into the brush on their way to the horses - Leo can do nothing

Barney turns his horse - he mounts - reins around and herds Barney's horse on out of scene ahead of him - Barney stirs and sits up - he gets to his feet and looks out after Leo -

226. C U OF BARNEY
he stands looking out after Leo furiously -

227. EXT. BRUSH ALONG CREEK - iris shot from Barney's angle
Leo disc. well up stage riding away from camera driving Barney's horse ahead of him - he disappears around bend in brush -

228. MEDIUM FULL BARNEY
he is so sore he is nearly crying - he starts out trailing Leo on foot -

229. BRUSH - full scene
Leo rides in herding Barney's horse ahead of him - he pulls up, Barney's horse trotting on out of scene - Leo looks on out after him - glances back in direction from which he came - then dismounts

230. C U LEO
he glances back towards Barney - with a grin he takes an old envelope and stub of pencil from his pocket and starts to write a note -

foot in the stirrup and starts to swing to the saddle - as he rises, he kicks out suddenly with the free leg and kicks Barney's gun from his hand - Barney recovers his wits and races out after the gun - Leo sees what he is after and rushes out after him -

222. SAME LOCATION - medium close
Barney rushes into scene and stoops to recover gun lying on ground - Leo is just a step behind him - as Barney reaches down for the gun, Leo thrusts out his foot and steps on it - Barney straightens and makes a wild swing at Leo - Leo blocks and straight-arms Barney out of scene -

223. MEDIUM CLOSE ON GROUND
Barney tumbles backwards into scene - stirs - then lies still

224. MEDIUM CLOSE LEO
he is looking towards Barney - stoops and picks up the gun - shoves it into his waistband and exits towards his horse -

225. FULL
Leo looks into scene at a fox trap - his horse is standing - tells him to go - the dog obeys - runs out of scene with note - Leo looks after him - then mounting, he rides off at a run
FADE OUT

TITLE
225x BACK AT THE RANCH -- AN HOUR LATER.....

236. EXT. RANCH YARD - house up stage - full scene - fade in
Jo rides into scene and up to house where she dismounts -

237. MEDIUM CLOSE JO
she pets horse and starts to exit to house - hears something out past camera - stops and looks - appears surprised at what she sees -

238. FULL SCENE
Jo waiting and watching as Bullet runs in from camera and straight to her with note p

239. MEDIUM CLOSE JO
Bullet sits up in front of her with note - she is smiling - sees note - rather surprised - takes it from him and opens it to read-

240. C U JO
she starts to read note - suddenly her eyes widen and she shows dismay -

231. BRUSH - full
Barney's horse trots into scene - stops and starts grazing or merely stands still -

232. C U LEO
he finishes writing note - he glances over it - folds it and looks around for Bullet - sees him and whistles -

233. FULL SCENE
Leo beside horse calling Bullet who is across at edge of picture waiting to go on - dog hears and runs across to Leo - stops in front of him for orders -

234. MEDIUM CLOSE
Bullet sits up in front of Leo - Leo squats beside him - he puts his arm around dog and hugs him - then straightens and giving him the note points off and tells him to take it to Jo - dog looks off - doesn't want to go - Leo repeats order and stands up

235.F FULL SCENE
Leo rides into scene at a fox trot - his horse is limping -

243. EXT. SAME TYPE OF COUNTRY - full scene shooting toward brow of a hill
Barney rides up hill and into scene - he starts angling across screen - sees Leo (out of scene) and reins up sharply - (Leo supposedly off a hundred yards or so)

244. MEDIUM CLOSE
Barney looking out towards Leo - he steps off horse and jerking rifle from boot, levels it at Leo (out of scene)

245. SHOT ALONG GUN BARREL
Leo in line with sights - the gun follows him as he rides easily - suddenly Leo draws rein - comes to a stop -

246. MEDIUM SHOT LEO
he has just come to a stop - he looks down at horse's hoof - has noticed the limp - he dismounts to investigate - lifts hoof and starts to examine it for sign of the trouble -

247. C U BARNEY
he has gun trained on Leo (out of scene) - sees that he has come to a stop and realizes there is a chance to take him prisoner - lowers rifle with a little grin - watching Leo closely, and holding rifle ready for action, he starts stealthily out of scene towards him -

INSERT

HAND WRITTEN NOTE:

Dear Lois: Barney has framed a dope running charge against me. I ain't guilty, but I've got to stay under cover till I can prove it.
Bruce.

Jo looks up from letter dazed - she stares out at nothing unable to realize all that it means -

241.

MEDIUM CLOSE

Jo dazed by the shock of the news, stands staring at nothing - Bullet rises on his hind legs and puts fore paws against her - without looking at him, she strokes his head absently as she continues staring numbly at nothing -
FADE OUT

TITLE

A MILE FROM THE BORDER.....

242.

EXT. BRUSH COUNTY

TITLE

"ANOTHER SHORT MILE AN' WE'LL BE SAFE ACROSS THE BORDER."

Finishes line and stoops again to have another look at the hoof.

253.

MEDIUM SHOT BRUSH

Barney enters - slips down fore ground - stops and raises rifle - points it out directly past camera - draws a bead and says:

TITLE

"STICK 'EM UP!"

254.

C U LEO

he is squatted looking at horse's hoof, his back to camera - he hears the command and his head lifts as he senses danger - he doesn't look around for a moment - then deciding to take one chance for his liberty, he whirls round on his haunches, drawing as he turns - he has gun lifted to throw a shot at the ranger but doesn't shoot -

255.

MEDIUM CLOSE BARNEY

he has gun to shoulder - he fires - there is a puff of smoke from somewhere about the breech - when it drifts clear, Barney is disc. with gun held to his shoulder with right hand but it is sagging - his head is bent and his left arm is flung across his eyes - he does not stagger or sway much, or it will look as if Leo has shot him -

248.

MEDIUM FULL

Barney exits stealthily to slip up on Leo -

249.

C U LEO

he has horse's hoof raised and is examining it - sees he has picked up a stone - he takes out a knife and starts to dig out stone -

250.

BRUSH

Barney slips thru foreground with gun ready for action -

251.

C U LEO

he digs out a stone from frog - registers it - tosses it away and putting down hoof, rises -

252.

MEDIUM FULL

Leo rises, putting knife away - he takes up rein and bails a couple of paces leading horse and watching his hoof - the horse still limps - Leo drops rein and strokes horse's neck - he says:

260

C U BOTH

Barney as before with arm across eyes - Leo facing him a trifle to one side - Leo speaks to Barney - Barney says:

TITLE

"THE BREACH BLEW OUT -- AN' POWDER-BURNT BOTH EYES!"

as he finishes speaking, he lifts his head and lowers his arm uncovering upper portion of his face - he is staring out directly past camera wide-eyed, blind and unblinking - he doesn't register Leo - Leo regards him an instant - then raising a hand he suddenly thrusts it towards Barney's eyes to see if he is really blinded - Barney doesn't bat an eyelash - he is as blind as a bat - the upper part of his face is badly powder-burned - Leo lowers his hand and stares - then he says:

TITLE

"LOOKS LIKE YOU'VE DREW THE LOSER'S END IN THIS DEAL, DON'T IT?"

261.

C U BARNEY

his face takes on a look of horror as he realizes his predicament - blind and in the hills with no one to rely on for help but a man he believes guilty of a crime and whose safety depends upon getting across the border - he says frantically:

TITLE

"YOU WOULDN'T LEAVE ME HERE ALONE, BRUCE! IT'D BE MURDER!"

256. MEDIUM CLOSE LEO
he is still on haunches with gun poised ready for shot - he
has caught the significance of Barney's accident just in time
to hold his fire - he stares wide-eyed out at Barney -

257. MEDIUM SHOT BARNEY
he has left arm across his eyes - the rifle drops from his
other hand and without removing arm from face, he holds up
his other hand palm out towards Leo as he says:

TITLE
258x "DON'T SHOOT! I'M BLIND!"

258. MEDIUM CLOSE LEO
he sees what has happened - rises to his feet watching Barney
closely all the time in case it is a ruse of some sort -
exits to him to help if the accident is genuine -

259. MEDIUM SHOT BARNEY
he stands as before with arm across his eyes - Leo enters and
crosses to him - stops in front of him -

head and says hopelessly:

TITLE "I RECKON THAT'S A BARGAIN NO RANGER WOULD MAKE!"

265. C U LEO
he regards Barney incredulously - then he says with a little
shrug:

TITLE "WHAT AIN'T WORTH PAYIN' FOR AIN'T WORTH HAVIN'!"

266. MEDIUM CLOSE OF BOTH
Leo finishes speaking and waits a moment to see if Barney will
change his mind - Barney shakes his head stubbornly - Leo
takes this as final and glancing out to his horse, looks back
at Barney and then exits to horse - Barney hears him go and
takes a step after him where he stops helplessly with his
hands held out pleadingly towards Leo -

267. MEDIUM CLOSE LEO'S HORSE
Leo enters from camera - he picks up rein and looks back
toward Barney -

268. MEDIUM SHOT BARNEY
he stands as before with hands outstretched - he takes a few
faltering steps toward camera - then stops and turns his head
as if listening - he has lost the direction Leo went -

262.

C U BOTH

Barney is fumbling for Leo as he pleads not to be left alone to the certain fate he knows awaits him - Leo grabs his wrists and quiets him down - he says:

TITLE

"IF I TAKE YOU IN TO HELP, WILL YOU FORGET YOUR PERSONAL GRUDGE AG'IN ME?"

Barney shakes his head and replies convincingly:

TITLE

"WHY, I AIN'T GOT NOTHIN' PERSONAL AG'IN YOU!"

263.

C U LEO

he stares out at Barney and then says:

TITLE

"PERSONAL OR NOT -- WILL YOU FORGET IT?"

264.

C U BARNEY

...the previous, but the position of the horse and the way he played the scene leaves the impression he is going to desert Barney - he pulls up beside the ranger -

271.

MEDIUM CLOSE LEO AND BARNEY

Leo reaches down and takes Barney's hand - he kicks his foot out of the stirrup for Barney to use and says:

TITLE

"COME ON -- CLIMB UP!"

272.

C U BARNEY

he has Leo's hand - hope is beginning to dawn in him again but not wanting any misunderstanding, he says:

TITLE

"YOU UNDERSTAND I AIN'T PROMISIN' TO KEEP MUM!"

273.

C U LEO

he smiles bitterly and replies:

TITLE

"I KNOW! I'M ON THE LOSER'S END AG'IN -- BUT IT TOOK THE DEVIL, THE RANGERS AND A POWDER WORKS TO PUT ME THERE!"

268-Cont'd.

staring wildly before him he feels in all directions and calls Leo's name -

269.

MEDIUM CLOSE LEO

he is looking out towards Barney - he watches a moment & then turns to his horse with a little one-sided grin and says:

TITLE

"THERE'S NOTHIN' BETWEEN US AN' THE BORDER NOW -- BUT A BLIND MAN WITHOUT A GUN!"

he looks back at Barney - glances off in the direction of the border towards which his horse is headed - then without another look at the ranger, he mounts his horse, headed away from the stricken man -

270.

FULL SCENE

Leo and Barney at opposite sides of screen - Barney stands reaching out helplessly - not facing Leo - Leo mounts Horse headed away from Barney - as he hits the saddle, he reins around and rides straight across to Barney - pulls up beside him - there is no hesitancy in his mind in this scene - he

Barney nods - Leo turns face away - they ride for a moment & then Barney speaks Leo's name and Leo turns his head again to hear what he has to say - Barney speaks:

TITLE

"HOWEVER I ACT AS A RANGER, BRUCE, I WANT YOU TO KNOW THAT AS A MAN, I THINK MORE O' YOU THAN A BROTHER."

Leo turns further around and looks at Barney curiously - his first inclination is to say it's a fine way to act toward a brother - then he thinks what's the use of starting an argument - he laughs good humoredly and says he's glad of that - then he turns back to his riding - slowly Barney feels with his hand till he finds the butt of Leo's gun - he slowly lifts it from the holster and holding it back of him in plain view of camera he drops it - he waits a moment to see if it is noticed, then he digs something out of his pocket - he holds it in his hand -

278.

C U MAN'S HAND WITH SMALL KEY IN THE PALM

TITLE

279.

C U BOTH MEN AS IN 277.

Barney puts out hand and drops the key -

280.

MEDIUM FULL

they ride thru - Leo has not noticed what Barney has been doing -

274.

FULL SCENE

Leo and Barney in f g - Leo finishes speaking - he helps Barney to mount behind him and reining around he rides out on his way back to the ranger station - FADE OUT

275.

EXT. PORCH AT RANCH HOUSE - medium shot - FADE IN

Jo disc. sitting on top step of porch in f g - very dejected - Bullet with her - she has an arm around him but is staring at ground in front of her busy with her thoughts which are anything but pleasant -

276.

EXT. BRUSH - full scene

Leo and Barney ride into scene and across screen -

277.

C U BOTH FROM CAMERA CAR

Barney has a kerchief tied around his eyes - he is holding to Leo's waist as they ride - Leo lifts his head and looks off ahead at something definite - turning he speaks over his shoulder to Barney - says:

TITLE
2784

"WE'RE WITHIN SIGHT O' THE RANCH -- AN' THAT'S WHERE WE PART COMPANY."

285.

MEDIUM FULL

Jo feels the idea and hurries ahead of the men to hold the door open - Leo exits into house carrying Barney - Jo follows

286.

INT. DINING ROOM - full

Leo enters from camera carrying Barney - Jo runs in ahead of them and tells Leo to put Barney on a couch against the wall - Leo does as directed -

287.

MEDIUM SHOT AT COUCH

Leo lays Barney down on the couch - he straightens and stands looking down at the ranger - Jo is looking up at Leo, still only half understanding what it is all about and waiting for Leo to explain - after a moment he turns to her

288.

C U LEO AND JO

as Leo turns to Jo with a smile, she steps closer looking anxiously into his face and lays her hands lightly on his arms and asks what he is going to do - he puts his hands on her shoulders and smiling down at her, says:

TITLE

"I'M GOIN' TO MAKE ANOTHER RUN FOR THE BORDER!"

she looks up at him in dismay for a moment - then she buries her face against his shoulder - he puts his arms around her and presses his cheek against her hair -

281. EXT. PORCH - medium shot
Jo sighs and rises to go into house - in the act of turning she hears the sound of horse coming - turns and looks out past camera - she starts in surprise at what she sees - stares
282. YARD - full scene - house up stage -
Jo on porch watching as Leo and Barney ride into scene - they ride up to porch - as they approach, she runs from porch to greet them - Leo pulls up -
283. MEDIUM SHOT
Jo watching anxiously as Leo dismounts - she steps to him quickly and lays her hand on his arm as she inquires what has happened - he explains that the gun exploded - then he turns and helps Barney to dismount - as Barney gets to the ground, he sags weakly and Leo catches him to keep him from falling -
284. C U LEO AND BARNEY
Leo catches Barney - decides he had better carry him to the house - he picks him up in his arms and turning to Jo tells her to go ahead of them and open the door -

TITLE "I RECKON I'LL HAVE TO TROUBLE YOU FOR THE KEY TO THIS BRACELET."

292. C U BARNEY
there is no sign of triumph on his face as he shakes his head and replies:

TITLE "I THREW IT AWAY WITH YOUR GUN -- BEFORE WE REACHED THE RANCH!"

293. C U LEO
his eyes widen and he drops his hand to his holster only to find it empty - as if unable to believe his sense of touch he drops his eyes and stares down at the empty holster - he is dazed - but at sight of Barney he flares up losing all control of himself - it is all he can do to keep from tangling with him, in spite of Barney's condition - he realizes he can't do that and starts to give Barney the bitterest bawling out possible -

294. C U OF THE THREE
Barney drops his head before Leo's call-down - he shifts uneasily and puts out his hands towards Leo as he tries to make him understand his viewpoint - Leo will not listen till Jo touches his arm and speaks to him - he turns to her and says:

289.

MEDIUM CLOSE BARNEY

he rises to sitting position and starts feeling blindly about towards Leo and Jo - one hand is partly screened from the camera by his body as he works -

290.

C U LEO AND JO

they stand as before - Leo with his head turned away from Barney - one of Barney's hands comes into scene - touches Leo's shirt - it feels cautiously along his arm till he reaches the wrist - then the other hand comes into scene - on the wrist is locked one end of a pair of hand-cuffs - his free hand picks up the open cuff and as Leo senses something phoney going on and turns, the hands snap the open cuff on Leo's wrist - Leo starts at sight of what has happened - Jo turns and they both stare -

291.

C U OF THE THREE

Leo and Jo staring pop-eyed as Barney rises into scene facing them - Leo stares at cuff on his wrist blankly - then up into Barney's face without a word - he is speechless - then he starts to smile and glancing at Jo turns back to Barney and says good naturedly as he holds out his free hand -

ney

he is on his feet - some noise - she looks -

297.

C U PHONE BELL RINGING
Barney nods eag

298.

MEDIUM FULL

Jo looking across at phone - as Leo and Barney sit down on couch she crosses to phone -

299.

MEDIUM CLOSE JO

she takes down receiver and speaks into phone -

300.

INT. TELEGRAPH STATION - medium close at operators table - (no set required for this - corner of any room will do with table in it with telegraph key, phone and typewriter -) operator disc. with message in one hand - he has phone to ear - is looking at message waiting for answer to call - hears Jo's voice - looks up from message and speaks into phone - says:

TITLE

"WESTERN UNION SPEAKING, I'VE GOT A MESSAGE FOR JOE HARNISH--
WILL YOU TAKE IT?"

301.

C U JO

she says yes and taking pad and pencil hanging from phone, she puts pad in position to write and says to go ahead -

TITLE

"EXCEPT FOR ME HE'D BE WOLF-BAIT BY NOW -- AN' THIS IS HOW HE THANKS ME!"

295.

C U LEO AND JO

he finishes speaking and turns again to stare at Barney with loathing - Jo has a hand on his arm and is looking up into his face as she speaks:

TITLE

"IT WAS BARNEY MORRIS THAT YOU RESCUED --- IT'S THE LAW THAT'S MADE YOU PRISONER!"

296.

C U THE THREE

Barney nods eagerly that that is the way of it - Leo shakes his head as if it's too deep for him - then he gives a little one-sided grin and says with a shrug:

TITLE

"NEXT TO BEIN' A WINNER, THE BEST THING IS TO BE A GOOD LOSER!"

as he finishes line, he turns with Barney to sit down on the couch - as they

turns her head quickly and looks at him - Harnish dismounts and stops to say something to Sim -

305.

C U JO

she finishes writing and taking up pad starts to read the message back to operator -

306.

C U LEO AND BARNEY

they are sitting on couch - what Jo is reading means nothing to Leo, but as he hears the words, Barney straightens and listens with growing excitement - Leo looks at him curiously -

307.

EXT. YARD - medium close Harnish and Sim
Harnish turns from Sim to go to house on his errand - stops suddenly at something he hears Jo read & listens -

308.

C U JO

she finishes reading message with line:

TITLE

"THE WIRE IS FOR JOE HARNISH AND IS SIGNED NUMBER THREE."

hanging up the phone, she turns and runs out toward the men delightedly - this thing clears Leo -

32.

C U OPERATOR

he refers to message in his hand and starts to read from it -
he reads a line or two -

303.

C U JO

she is writing message without any apparent interest - suddenly
her eyes widen and she shows surprise at what she is getting -
she turns and looks out at Leo and Barney rather bewildered -
then as the meaning of the message percolates, she turns back
and resumes writing eagerly -

INSERT

C U JO'S HAND WRITING: Paper already has writing on it:
Joe Harnish: Mission Ranch: If your watch
will not net more money on loan

Jo's hand continues to write several of the following words
of the code message -

BACK TO C U JO

she is writing eagerly -

304.

EXT. RANCH HOUSE - ~~one~~

~~Harnish and Sim~~

~~phone for answer~~

313.

EXT. PORCH - medium close

Harnish walks into scene - he steps to side of door and lifts
hand to rap - hears things going on inside and bends his
head to listen first -

314.

C U JO

she stands at phone waiting for answer to ring - evidently
someone speaks on other end - she turns quickly and speaks
into phone -

315.

INT. RANGER STATION - medium full

captain and ranger at desk - ranger is reading paper - captain
has phone - he speaks into it - listens - starts with excite-
ment and speaks rapidly into phone - the ranger hears and
lowering his paper also shows interest -

316.

C U JO PHONING

317.

EXT. DOOR - medium close Harnish

he hears Jo phoning rangers - turns and motions for Sim to get
off horse and join in -

318.

MEDIUM SHOT SIM

he sees high sign - dismounts and hurries out of scene as if
to side of house -

309. MEDIUM CLOSE LEO AND BARNEY
Barney is so delighted he can hardly keep still - Leo doesn't understand - Barney half rises to meet Jo who runs in with message, talking excitedly and holding it for Barney to see, forgetting that he can't see anything -

310. EXT. YARD - medium close Harnish and Sim
Harnish turns to Sim with a grin and says:

TITLE "SOUNDS LIKE THE MESSAGE WE'VE BEEN EXPECTIN'!"
Sim nods and Harnish exits toward the house -

311. INT. medium close LEO, BARNEY AND JO
Barney and Jo excitedly explaining what message means - Leo still doesn't get the whole drift - Barney tells Jo to phone the rangers - she runs out to do so - Barney delighted - he grabs Leo by the arm and starts talking to him - Leo begins to understand -

312. C U JO

she is referring to the note and reading over phone to the ranger - suddenly Harnish's hand reaches in over her shoulder and veers covers the mouthpiece of phone - she whirls at this and seeing she is discovered, cowers back a pace - Harnish steps forward, dropping his hand from the phone and holding it out to Jo in a threatening manner says roughly: "I'LL TAKE THAT MESSAGE!" - Jo starts to ease back from him - he grabs for her but she beats him to it and runs out of scene he after her -

324. FULL SCENE
Jo runs from Harnish and manages to get a table between them - he advances on the table slowly - Leo on his feet but helpless -

325. INT. RANGER STATION - medium shot
captain at phone jiggling receiver hook up and down frantically the other ranger is on his feet bending forward excitedly - captain trying to get an answer - he has heard the man's voice and knows something is wrong - he drops receiver - speaks to ranger and both rush out to go to the ranch -

326. EXT. STATION - full
captain and ranger rush in from station - two or three other rangers there - they rise and look after in surprise as captain and ranger mount and ride off at a run -

319. MEDIUM CLOSE HARNISH
he draws gun - takes hold of screen door - jerks it suddenly open and bounces inside ready for battle -
320. INT. HOUSE - medium shot at door
Jo is at phone which is on wall not far from door and on same side of room - she has her back to door and does not see as door opens and Harnish bounces into room with gun drawn ready for whatever he may find - he stops short and trains his gun out on Leo across room -
321. MEDIUM CLOSE LEO AND BARNEY
Leo starts in surprise at sight of Harnish's sudden appearance - he half rises but is held by the bracelet - he stands staring out at Harnish realizing his helplessness - Barney senses something is wrong, but doesn't know what -
322. MEDIUM HARNISH
Harnish with gun trained on Leo - he sees the fix Leo is in - laughs shortly and replacing his gun, exits to Jo -
323. ~~SA SAYS, REMOVE~~ ~~and in on me for the last~~ ~~as" -with~~
this he draws and lifts the gun to fire -
331. C U BULLET ON FLOOR
he jumps up out of scene -
332. C U HARNISH
Bullet jumps into scene and grabs him by the throat - Harnish staggers at the impact and the gun flies out of his hand -
333. MEDIUM CLOSE LEO AND BARNEY
the gun which flew out of Harnish's hand, flies into the scene and drops behind the couch - it is one of those affairs with a high back - Leo handicapped by being chained to Barney, starts reaching down behind couch for gun -
334. FULL SCENE
Harnish struggling with dog, back and forth across the room, Jo watching breathless as she stands near door to other room - Leo trying to get the gun out from behind the couch -
335. EXT. TRAIL THRU BRUSH
rangers thru at a run -

327.

INT. RANCH HOUSE - full

all as in last scene - Jo and Harnish facing each other across table - Harnish shoves table aside and makes a grab for Jo - she dodges him and races across room on a course that will take her in front of Leo and on her way to a door leading to another room - she passes Leo - as Harnish goes by, Leo shoves out a foot and trips him - Harnish sprawls full length on the floor - Jo stops at door to next room and looks back watching -

328.

MEDIUM CLOSE OF HARNISH

he is sprawled on floor - he turns and glaring out at Leo as he starts to get to his feet says, "You so and so, I'll show you, etc. - as he starts to drag himself to his feet he reaches for his holster -

329.

MEDIUM CLOSE LEO AND BARNEY

Barney starts to get to his feet - Leo pushes him back and slides over in front of him as if to protect him from Harnish's shot - he is stuck there helpless but is not giving an inch as he glares back out at Harnish -

330.

MEDIUM CLOSE HARNISH

he is on his feet

340.

MEDIUM CLOSE LEO AND BARNEY

Leo has his arm down back of the couch trying to get the gun -

341.

C U UNDER COUCH

gun lies on floor - Leo's hand reaching down to it - the fingers just touch the gun but he can't quite pick it up -

342.

C U LEO AND BARNEY

Leo trying to reach the gun - he glances over his shoulder at Harnish - realizes need for action - makes a desperate lunge and gets the gun - he straightens - swings with gun to throw a shot at Harnish -

343.

MEDIUM CLOSE HARNISH

he lunges against the door and it flies open - he steps thru into other room just in time to be out of reach of Leo without knowing how close he was to getting it in the neck

344.

C U LEO

he sits staring out of scene speechless with rage and disappointment at having failed to get gun in time - he starts forward, forgetful of Barney and is brought up short at the end of the handcuff chain - he looks down the cuff in dismay -

336. INT. HOUSE - medium shot Harnish
he stands over Bullet with broken chair in his hands - is
staring down at dog as he straightens as if he has just
smacked him with the chair - Bullet lies still, stunned -
Harnish tosses the chair remains aside and without so much
as glancing at Leo whom he regards as out of the scrap, he turns
and looks out towards Jo - starts to exit to her p

337. MEDIUM SHOT HARNISH AND JO
she stares pop-eyed as Harnish advances towards her - she
looks around wildly - then makes a break thru the door to
other room - Harnish springs after her and reaches the door
just in time to have it slammed in his face - he puts his
shoulder against it and shoves -

338. INT. LIVING ROOM - medium close at door
Jo is finishing turning key in lock - she backs off a step
staring at the door which is rattling from the blows of
Harnish on the other side -

339. MEDIUM CLOSE HARNISH
he is throwing his weight against the door - it is giving
way -
Open door -

349. INT. CLOSET - medium close Jo
she is hanging to door knob for dear life - gets over that it
is all she can do to keep it closed-

350. MEDIUM CLOSE LEO AND BARNEY
Leo wild at being held away from scene of fight - gets idea -
holdshandcuff chain against floor - puts gun against chain
and fires -

351. C U LEO AND BARNEY
there is smoke in scene from shot - Leo straightens and gives
a tug at the chain - it comes apart - he turns and exits on
the jump for the other room -

352. MEDIUM SHOT AT CLOSET
heavies jerks door open - it flies wide open - the jerk has
come so suddenly that Sim is unprepared for it and he
staggers back against the wall completely hidden from camera -
Harnish reaches into closet and brings out Jo by the wrist -
he starts to take message - then stops sharply and looks
out past camera - his eyes widen - he lets go of Jo's wrist
and stares -

345.

INTL DIVING ROOM - full scene

Harnish near door to dining room grinning - he is sure now he can get Jo who stands in middle of room staring at him as if fascinated - he starts towards her - she starts backing up - then he makes a quicker move toward her and she turns to run out the front door - as she turns towards it, it opens and Sim steps in - everyone stops short - she is between the devil and the deep sea - both men start towards her slowly.

346.

C U JO

she looks wildly out from one to the other - paralyzed -

347.

FULL SCENE

both men approaching Jo - she gets idea - without a move to indicate her intention, she suddenly whirls and jerking open a closet door in the wall back of her, she pops inside and slams the door shut - the men rush to the door -

348.

MEDIUM CLOSE AT DOOR

heavies in - they take hold of knob - look at it closer - register that the knob is broken - can't get a grip

Flash of fight

357.

EXT. YARD

rangers ride in - make flying dismounts and rush into house-

358.

INT. LIVING ROOM - medium shot of fight- cutting out door to dining room-

ad lib fight - it ends with Leo knocking one of heavies a twister - he staggers backwards towards dining room - Leo connects with the other who follows number one staggering out in same direction -

359.

MEDIUM SHOT AT DINING ROOM DOOR

heavy staggers backwards into scene just in time to collapse in the arms of captain as he steps in from dining room - second heavy also staggers back into scene and collapses in arms of other ranger who follows captain into room - they stand with the men in their hands staring out at Leo blankly-

360.

MEDIUM CLOSE LEO AND JO

they are staring out at rangers and heavies - then Leo smiles and looks at Jo - she also smiles delightedly and grabs Leo by the arm, tickled to death that their worries are over - they exit to rangers -

353.

FULL SCENE

Harnish and Jo as in previous - Harnish staring across at Leo who is just inside dining room door with gun on him - Leo has not seen Sim and the latter stays put back of the closet door out of Leo's sight - Leo crosses to Harnish -

354.

MEDIUM CLOSE AT DOOR

Harnish with hands up watches as Leo enters - Leo motions for Harnish to precede him out into dining room - Harnish crosses Leo - Leo turns with him keeping him covered - this puts his back to door behind which Sim is hiding - effect will be better if Sim is even hidden from camera back of door - he slowly pushes door and shoves hand round it covering Leo from back - He speaks telling Leo to put up his hands - Leo stands rigid, not daring to turn - Jo takes in situation - she is hidden from Sim by door - she suddenly reaches out and throwing her weight against it, slams it into Sim's wrist knocking the gun away from Leo - Leo whirls and grapples with Sim and Harnish hops Leo from the rear -

355.

TRAIL THRU BRUSH
rangers thru

as
to

INT. LIVING R.

TITLE
365.

"I SEE YOU BROUGHT IN THE BACON -- LIKE YOU SAID YOU
Barney shakes his head and replies with a twisted smile:

TITLES

"THE BACON I WAS AFTER BRINGING ME IN!"
captain looks out at Leo -

365.

C U LEO AND JO

Leo looks rather fussed - Jo smiles up at him - suddenly Leo's expression changes - he remembers something that has slipped him for a moment - without a word of explanation he looks out towards dining room - then he rushes out - Jo looks after him puzzled - then she follows -

366.

MEDIUM SHOT DINING ROOM

Bullet on floor - Leo enters - bends down over him - Jo enters - stops at sight of Leo and dog - then she hurries to them and kneels beside them - Leo picks dog up tenderly -

367.

MEDIUM CLOSE LEO, AND JO

he rises with dog in his arms - they look down at Bullet sadly - suddenly Bullet lifts his head - comes to with a jerk and squirms out of Leo's arms to the delight of both -

361.

MEDIUM CLOSE AT DOOR

rangers with heavies - they watch as Leo and Jo enter - captain turns his man over to the other ranger and steps closer to Leo and Jo to find out the details of the row -

362.

C U LEO, JO AND CAPTAIN

captain turns back from giving man to ranger - he grins at Leo and congratulates him by shaking his hand - Leo accepts the hand with a little laugh - then in the middle of the handshake, he looks out toward the other room and the smile fades - his smile fades and turning back to the captain he says: "Yonder is your real hero" - the captain looks as Leo indicates -

363.

MEDIUM SHOT

all look as Barney feels his way into room blindly from dining room - captain steps over and to him quickly -

364.

C U CAPTAIN AND BARNEY

captain doesn't know what to do or say - arm
across Barney's shoulder - puts a hand touch
the bandage on his - does
with pain on his
feel he says

368.

MEDIUM FULL

Jo grabs Leo's arm and both watch delightedly as Bullet rushes around room wildly - they cross to outer door -

369.

INT. LIVING ROOM - medium close

captain has bandage lifted from Barney's eyes and is examining them - he replaces the bandage - Barney says:

TITLE

"I RECKON MY RANGER DAYS ARE OVER, EH, CAP?"

captain laughs encouragingly and replies:

"WHY? I'VE SEEN A LOT SICKER CRITTERS THAN YOU GET WELL!"

he gives others "high sign to fol"

Barney -

... AND JO

lap dissolve from previous -

they stand smiling at each other - Jo drops her eyes and then glancing up at Leo she says:

TITLE

"NOW THAT MY PROMISE TO BARNEY IS OVER, I RECKON WE CAN BE ENGAGED."

Leo's smile brightens - then he soberes down and assumes air of dejection as he says:

TITLE

"NO, WE CAN'T BE ENGAGED YET! SEEMS LIKE I'M STILL ON THE LOSER'S END!"

Jo looks up in surprise and wants to know why - he replies:

TITLE

"WHY? I AIN'T GOT NO ENGAGEMENT RING!"

Jo stares - then he starts to smile and she sees he is just kidding her - she makes some crack such as "The idea!" or words to that affect and he grabs her for final clinch and fade out -

THE END.

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